

Ten Poems of Edward Thomas

for Graham Clark

Edward Thomas (1878–1917)

The Trumpet

Gary Bachlund

$\text{♩} = 72$

1.

Rise up, rise up and,

8

as the trumpet, blowing chases the dreams of men,

15

as the dawn glowing the stars that left unlit the

23

land and water, rise up, and scatter the

30

Musical score for measures 30-36. The vocal line (treble clef) contains the lyrics: "dew that co-vers the print of last night's lo - vers --". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The key signature is three sharps (F#, C#, G#). The piano part includes markings for *trm* (trills) and *Red.* (redaction).

37

Musical score for measures 37-44. The vocal line (treble clef) contains the lyrics: "scat - ter it! scat - ter it!". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The key signature is three sharps (F#, C#, G#). The piano part includes markings for *ff* (fortissimo) and *f* (forte), and *Red.* (redaction).

45

Musical score for measures 45-52. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The key signature is three sharps (F#, C#, G#). The piano part includes markings for *p* (piano) and *pp* (pianissimo), and *Red.* (redaction).

53

Musical score for measures 53-60. The vocal line (treble clef) contains the lyrics: "While you are lis - ten-ing to the clear horn, for - get, men,". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The key signature is three sharps (F#, C#, G#). The piano part includes a marking for *p* (piano) and *Red.* (redaction).

63

ev' - ry-thing on this earth new - born, ...for - get,

72

ev' - ry - thing ex - cept that it is love - lie -

79

er than a - ny mys - ter - ies.

86

O - pen your eyes to the air that has

92

washed the eyes of the stars through all the dew - y night:_____

98

_____ up with the light, the light, _____ to the old wars; _____ a -

105

rise, a - rise! the trum - pet, _____ rise _____ up, the

poco ritardando

112

trum - pet _____ blow - - - ing... _____

maestoso

circa 1' 45"

Tall Nettles

easily, with movement

2. *mp*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a simple harmonic accompaniment. The tempo and mood are indicated as 'easily, with movement' and 'mp'.

7

8 Tall net-tles co - ver up, _____ as they have done _____

The first line of the song features a vocal melody starting at measure 7. The piano accompaniment continues with a steady accompaniment of chords and moving lines in both hands.

13

8 _____ these ma-ny springs, _____

The second line of the song features a vocal melody starting at measure 13. The piano accompaniment includes a triplet of chords in the right hand. The lyrics are: '_____ these ma-ny springs, _____'.

19

8 the rus-ty har - row, _____ the plough long worn out, _____ and the rol-ler made of

The third line of the song features a vocal melody starting at measure 19. The piano accompaniment includes a triplet of chords in the right hand. The lyrics are: 'the rus-ty har - row, _____ the plough long worn out, _____ and the rol-ler made of'.

25

stone: on - ly the elm butt _____ tops the

32

net - tles _____ now. This cor - ner of the

mp

37

farm - yard_ I like most: _____ as well as a - ny bloom up on a flow'r _____

42

I like the dust on the net-tles. ne-ver lost _____ ex-cept to prove _____ the

49 *come prima*

sweet - ness of a show'r.

54

Tall net-tles co - ver up, as they have

60

done these ma-ny springs,

66 *ritardando espressivo*

...these ma-ny springs.

circa 3' 10"

16 IX 2010 Berlin

Head and Bottle

♩. = 72

The

3. *mf* *mp*

8
downs will lose the sun white — a - lys-sum lose the bees' hum; — but

16
head and bot-tle in the cart will ne-ver part — — — — — till I —

24
— am cold as mid - night and all — my hour are bee - less — flowers..

32

— He nei-ther sees, nor hears, nor smells nor thinks, but on - ly —

40

drinks. Qui - et in the yard where —

50

tree trunks do not lie more qui - et - ly.

61

...head and bot - tle will ne - ver part...

circa 1' 00"

The Huxter

♩ = 100

4.

He has a hump like an ape on his back;

5.

he has of mo-ney a plen-ti-ful lack; and but for a gay coat of dou-ble his girth,

9.

there is not a plain-er thing on the earth this fine May

15.

mor - ning. But the

21

hux - ter_ has a_ bot-tle of beer: he drives a cart_ and his wife_ sits near who does

25

not heed his lack or his hump; and they laugh_ laugh_

28

laugh_ as down the lane they bump_ bump_

32

bump_ this fine May morn - ing_

poco ritardando a piacere

mp *p* *pp*

19 IX 2010
Berlin

Sowing

$\text{♩} = 60$

5. *pp* *p*

6

10

14

It was a per-fect day for sow-ing, — just as
 sweet and dry — was the ground as to - bac-co - dust.
 I tas - ted deep the hour be - tween the far owl's
 chuck - ling first soft cry and the first star.

19

A long stretched hour it was, no-thing un - done re- mained, the

p

23

ear - ly seeds all safe - ly stowed. It was a per - fect day.

p

27

And now hark at the rain, wind - less and light,

pp

31

half a kiss, half a tear, say - ing good - night.

pp

ppp

circa 2' 30"

The Gallows

♩ = 104

8

There

6. *f*

5

8 was a wea-sel lived in the sun with all his fa-mi-ly, till a

mf

9

8 keep-er shot him with his gun and hung him up on a

12

8 tree, where he swings in the wind and rain, in the

p

mf

17

sun and in the snow, with - out plea - sure, with - out pain on a

The musical score for measures 17-20 features a vocal line in G major with a 3/8 time signature. The lyrics are: "sun and in the snow, with - out plea - sure, with - out pain on a". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Trills are indicated in the piano part.

21

dead oak tree bough.

The musical score for measures 21-24 features a vocal line in G major with a 3/8 time signature. The lyrics are: "dead oak tree bough.". The piano accompaniment includes a right hand with chords and a left hand with a bass line. There are dynamic markings for *f* and *tr* (trill).

26

There was a crow who was a no sleep - er, but a

The musical score for measures 26-29 features a vocal line in G major with a 3/8 time signature. The lyrics are: "There was a crow who was a no sleep - er, but a". The piano accompaniment includes a right hand with chords and a left hand with a bass line. There are dynamic markings for *mf* and *tr* (trill).

30

thief and mur - der - er till a ve - ry late hour; and this keep - er made him

The musical score for measures 30-33 features a vocal line in G major with a 3/8 time signature. The lyrics are: "thief and mur - der - er till a ve - ry late hour; and this keep - er made him". The piano accompaniment includes a right hand with chords and a left hand with a bass line. There are dynamic markings for *tr* (trill).

34

one of the things that were, to hang and flap in

38

rain and wind, in the sun and in the snow, there are

42

no more sins to be sinned on the dead oak tree bough.

47

There was a mag-pie too, had a long tongue and a

52 ⁶
 long tail; he could both talk and do -- but

56
 what did that a - vail. He too flaps in the wind and

61
 rain a - long - side wea - sel and crow, with - out plea - sure, with - out

65
 pain, on the dead oak tree bough.

70

And ma - ny o - ther beasts and birds — skin, bone and fea - ther —

mf

78

have been ta - ken from their feasts and hung up there — to - ge - ther — to —

mp

85

swing and — have end - less lei - sure in the sun and in the

mf *tr* *tr*

89

snow, with-out plea - sure, with-out pain on a dead oak tree bough.

ff

circa 2' 50"

20 IX 2010
Berlin

When he should laugh

$\text{♩} = 72$

8

When he should laugh, the wise man

7.

mp *pp* *mp* *pp* *mp*

6

knows full well: _____ for he knows what is tru-ly laugh -

11

- a - ble _____ but _____ wi-ser is the man who laughs

mf

red.

16

ritardando al fine

_____ al - so, _____ or holds his laugh - ter _____ when the fool - ish do.

col canto

circa 1' 00"

Like the touch of rain

♩ = 92

8.

Like a touch of

6

rain she was on a man's flesh and hair and eyes when the

10

joy of walk-ing thus has ta-ken him by sur -

13

prise: with the love of the storm he burns,

17

he sings, he laughs, well I know how,

20

but for - gets when he re - turns as I shall not for -

25

get her "Go now."

27

"Go now."

30

Those two words shut a door

34

be-tween me and the bless-ed rain

37

that was ne-ver shut be-fore

40

and will not o pen a - gain.

circa 2' 30"

In memoriam

♩ = 72

9. *p*

The flow'rs... The flow'rs left thick at

5

night - fall in the wood this Eas - ter - tide call in - to mind the men,

8

now far from home, who, with their sweet-hearts, should have ga-thered them and will do

11

ne-ver a - gain...flow'rs...

circa l' 45"

Will you come?

$\text{♩} = 90$

Will you come? Will you come?
Will you come? Will you come

10. *f* *mf*

7 Will you ride so late at my side?
if the night has a moon, full and bright? O,

12 will you come? 1.

17 O, will you come? 2.

23

Would you come? Would you come if the

mp

27

noon gave light, not the moon? Beau - ti -

f

32

ful, would you come?

f

38

Would you have come? Would you have come with-out

f

8^{rb}

43

scorn - ing, had it been still mor - ning?

47

Be - lo - ved, would you have come?

53

Be - lo - ved!

58

If you come, haste and come. Owls have cried: it grows dark to

62

ride. Be - lo - ved,

67

beau - ti - ful, be -

71

lo - ved,

ff

74

come.

fff

circa 2' 00"

18 IX 2010
Berlin